HIST 343 001 Sp20

Jump to Today ✎ Edit

Spring 2020

History 343/509

Africa

in the Museum

"For museums, and the museumizing imagination, are both profoundly political."

Benedict Anderson

Few other institutions have shaped modern views of Africa as profoundly as the museum, a secular space dedicated to the study and contemplation of objects and artifacts. Museums exhibiting African collections, however, emerged during an intense period of political transformations marked by the European conquest and colonization of the continent. What kinds of objects and artifacts do they display? How were these items obtained and classified over time? And how have such museums represented Africa? This course provides students with an opportunity to think about these questions by reading relevant texts in the field, conducting case-studies based on local museums, and developing their own proposal for a museum or exhibit of African collections. The discussion topics are designed to question preconceived ideas about the continent, its history, and the role of museums in shaping its image. The readings will help students contextualize these issues, gain historical awareness, and identify different scholarly trends as well as competing interpretations over the topics and events discussed in class. The assignments will allow students to pursue independent research, develop original arguments in effective prose style, and follow scholarly conventions regarding form and mechanics such as citations and bibliography. Consensus on such contentious subjects may be rarely achieved, but the course will permit students to gain a deeper understanding about them by forming their own opinions based on careful research. This course meets the following degree requirements: History

Major Distribution “A,” “D”, and “E;” African Studies Minor; Museums and Cultural Heritage Minor, and D1 Distribution Credit.

Instructor: Dr. Daniel Domingues Email: domingues@rice.edu

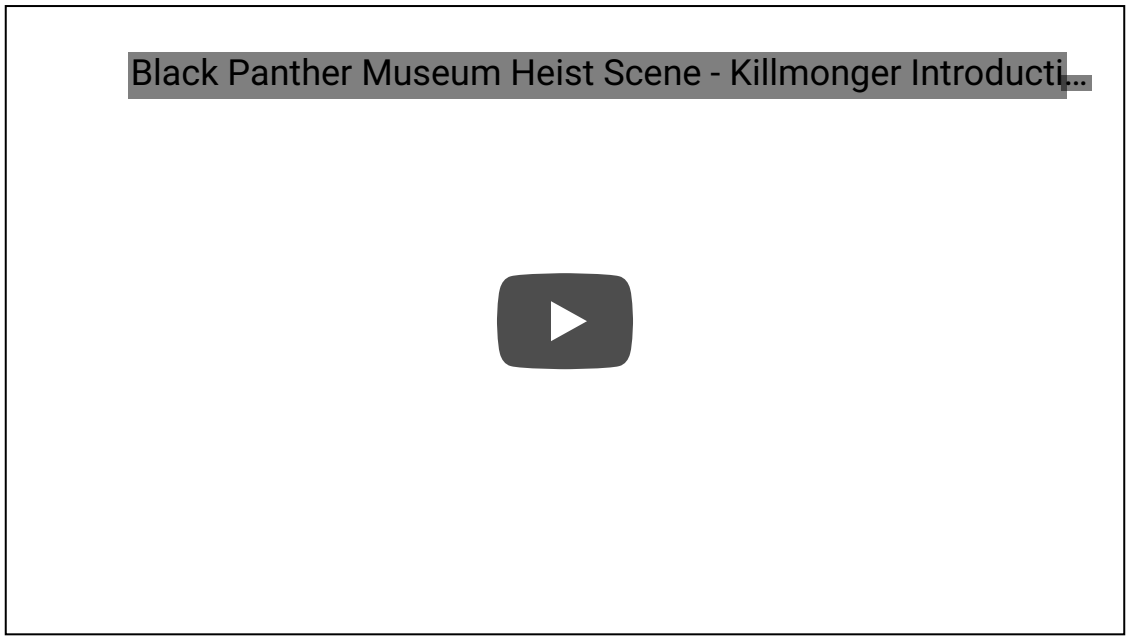
Office place: School of Humanities 304 Office hours: T 11:00 am to 12:00 pm

Class place: Moody Center for the Arts 103 Class time: MWF 3:00 pm to 3:50 pm

Outline

Jan 13 Introductions and Overview

- Ryan Coogler, *Black Panther*, Drama (Buena Vista Home Entertainment, 2018).



PART I MUSEUMS AND THE REINVENTION OF AFRICA

Jan 15 The State of the Art

- Emmanuel Arinze, “African Museums: The Challenge of Change,” *Museum International* 50, no. 1 (1998): **31–38. (https://search-ebscohost-com.ezproxy.rice.edu/login.aspx?direct=true&db=asu&AN=505713889&site=ehost-live&scope=site)**

- Artwell Cain, “Representation of Africa and the African Diaspora in European Museums,” *Human Architecture: Journal of the Sociology of Self-Knowledge* 9, no. 4 (2011): **105–15.** (https://search-ebscohost-com.ezproxy.rice.edu/login.aspx?direct=true&db=sih&AN=70307436&site=ehost-live&scope=site)
- M. Campbell, “What’s Wrong with Museums?,” Hyperallergic, April 25, 2019, **https://hyperallergic.com/496000/whats-wrong-with-museums/** (https://hyperallergic.com/496000/whats-wrong-with-museums/).
- Greer Valley, “Decolonization Can’t Just Be a Metaphor,” Africa Is a Country, November 12, 2019, **https://africasacountry.com/2019/11/decolonization-cant-just-be-a-metaphor** (https://africasacountry.com/2019/11/decolonization-cant-just-be-a-metaphor).

Jan 17 Museums, What Are They?

- Eugene Dillenburg, “What, If Anything, Is a Museum?,” *Exhibitionist* 30, no. 1 (2011): **8–13.**
- Sarah James, “What Are Museums For? This Frankfurt Institution Wants to Rethink Museums Altogether,” *Frieze* (blog), August 27, 2019, **https://frieze.com/article/what-are-museums-frankfurt-institution-wants-rethink-museums-altogether** (https://frieze.com/article/what-are-museums-frankfurt-institution-wants-rethink-museums-altogether).
- Theodore Low, “What Is a Museum?,” in *Reinventing the Museum: The Evolving Conversation on the Paradigm Shift*, ed. Gail Anderson, 2nd ed. (Lanham: AltaMira Press, 2012), **34–47.**
- Vincent Noce, “What Exactly Is a Museum? Icom Comes to Blows over New Definition,” The Art Newspaper, August 19, 2019, **https://www.theartnewspaper.com/news/what-exactly-is-a-museum-icom-comes-to-blows-over-new-definition** (https://www.theartnewspaper.com/news/what-exactly-is-a-museum-icom-comes-to-blows-over-new-definition).

Jan 20 No class – MLK Day

Jan 22 A Very Brief History of Colonialism in Africa

- Kamau Muiga, “Colonialists Didn’t Fail to Root Out Africa’s Tribal Politics. They Created It.,” *African Arguments* (blog), August 6, 2019, **https://africanarguments.org/2019/08/06/colonialism-tribal-ethnic-politics-africa/** (https://africanarguments.org/2019/08/06/colonialism-tribal-ethnic-politics-africa/).
- Rahman Oladigbolu, “‘Letter From Africa:’ Colonialism and the Narrative of Victimhood,” Sahara Reporters, August 6, 2018, **http://saharareporters.com/2018/08/06/letter-africa-colonialism-and-narrative-victimhood-rahman-oladigbolu** (http://saharareporters.com/2018/08/06/letter-africa-colonialism-and-narrative-victimhood-rahman-oladigbolu).

- Rebecca Onion, “A 19th-Century Board Game Made to Teach Young Germans About Colonialism,” Slate Magazine, July 22, 2016, **https://slate.com/human-interest/2016/07/a-19th-century-board-game-made-for-young-germans-to-learn-about-the-country-s-colonies.html (https://slate.com/human-interest/2016/07/a-19th-century-board-game-made-for-young-germans-to-learn-about-the-country-s-colonies.html)** .
- Nathan J. Robinson, “A Quick Reminder of Why Colonialism Was Bad,” Current Affairs, September 14, 2017, **https://www.currentaffairs.org/2017/09/a-quick-reminder-of-why-colonialism-was-bad (https://www.currentaffairs.org/2017/09/a-quick-reminder-of-why-colonialism-was-bad)** .

Jan 24 Did Museums Exist in Africa Before Colonialism?

- Suzanne Preston Blier, “The Musée Historique d’Abomey: Art, Politics, and the Creation of an African Museum,” *Arte in Africa* 2 (1991): **140–58.**
- Rachel Ama Asaa Engmann, “Resistance and Collaboration: Asameni and the Keys to Christiansborg Castle in Accra,” The Conversation, July 9, 2019, **http://theconversation.com/resistance-and-collaboration-asameni-and-the-keys-to-christiansborg-castle-in-accra-120006 (http://theconversation.com/resistance-and-collaboration-asameni-and-the-keys-to-christiansborg-castle-in-accra-120006)** .
- Janet Berry Hess, “Imagining Architecture II: ‘Treasure Storehouses’ and Constructions of Asante Regional Hegemony,” *Africa Today* 50, no. 1 (2003): **27–48. (https://www-jstor-org.ezproxy.rice.edu/stable/4187550)**

Jan 27-31 Book discussion: Monroe, *Metropolitan Fetish* (Ithaca, 2019).

Feb 03-07 The French Restitution Report

- Anna Codrea-Rado, “African Officials Respond to France’s Restitution Report,” *New York Times*, December 1, 2018, sec. Arts, **https://www.nytimes.com/2018/11/30/arts/design/africa-macron-report-restitution.html (https://www.nytimes.com/2018/11/30/arts/design/africa-macron-report-restitution.html)** .
- Jason Farago, “Artwork Taken From Africa, Returning to a Home Transformed,” *New York Times*, January 3, 2019, sec. Arts, **https://www.nytimes.com/2019/01/03/arts/design/african-art-france-museums-restitution.html (https://www.nytimes.com/2019/01/03/arts/design/african-art-france-museums-restitution.html)** .
- Felwine Sarr and Bénédicte Savoy, “The Restitution of African Cultural Heritage: Toward a New Relational Ethics,” November 2018, **http://restitutionreport2018.com/ (http://restitutionreport2018.com/)** . **Download.**

Feb 10 Yay! Let's Do It

- Charlotte Joy, "African Art in Western Museums: It's Patrimony, Not Heritage," Aeon, February 20, 2019, **https://aeon.co/ideas/african-art-in-western-museums-its-patrimony-not-heritage (https://aeon.co/ideas/african-art-in-western-museums-its-patrimony-not-heritage)** .
- Robin Scher, "Back to Where They Once Belonged: Proponents of Repatriation of African Artworks Take Issue with the Past—and Present and Future," ARTnews, June 26, 2018, **http://www.artnews.com/2018/06/26/back-belonged-proponents-repatriation-african-artworks-take-issue-past-present-future/ (http://www.artnews.com/2018/06/26/back-belonged-proponents-repatriation-african-artworks-take-issue-past-present-future/)** .
- Philip Stephens, "The West's Great Museums Should Return Their Looted Treasures," *Financial Times*, April 14, 2018, sec. Opinion, **https://www.ft.com/content/0f48fa90-3cc9-11e8-b7e0-52972418fec4 (https://www.ft.com/content/0f48fa90-3cc9-11e8-b7e0-52972418fec4)** .
- Yirga Gelaw Woldeyes, "Repatriation: Why Western Museums Should Return African Artefacts," The Conversation, May 15, 2019, **http://theconversation.com/repatriation-why-western-museums-should-return-african-artefacts-117061 (http://theconversation.com/repatriation-why-western-museums-should-return-african-artefacts-117061)** .

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- Tristram Hunt, "Should Museums Return Their Colonial Artefacts?," *The Observer*, June 29, 2019, sec. Culture, **https://www.theguardian.com/culture/2019/jun/29/should-museums-return-their-colonial-artefacts (https://www.theguardian.com/culture/2019/jun/29/should-museums-return-their-colonial-artefacts)** .
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- Adaobi Tricia Nwaubani, "We Africans Should Get over Colonialism," *BBC News*, July 8, 2018, sec. Africa, **https://www.bbc.com/news/world-africa-44741772 (https://www.bbc.com/news/world-africa-44741772)** .
- Haroon Siddique, "'Not Everything Was Looted': British Museum to Fight Critics," *The Guardian*, October 12, 2018, sec. Culture, **https://www.theguardian.com/culture/2018/oct/12/collected-histories-not-everything-was-looted-british-museum-defends-collections (https://www.theguardian.com/culture/2018/oct/12/collected-histories-not-everything-was-looted-british-museum-defends-collections)** .

Feb 14 No class – Spring Recess

PART II ANATOMY OF A MODERN INSTITUTION

Feb 17 African Art, What's the Deal?

- Kwame Anthony Appiah, "Why Africa? Why Art?," in *Africa: The Art of a Continent*, ed. Tom Phillips (New York: Prestel, 1995), **21–26.**
- Kate Brown, "'The Colonial Effect on Us Is Huge:' Why Congolese Collector Sindika Dokolo Sees Restitution as a Way to Remake African Identity," artnet News, October 8, 2019, **https://news.artnet.com/art-world/sindika-dokolo-restitution-africa-1660801 (https://news.artnet.com/art-world/sindika-dokolo-restitution-africa-1660801)** .
- Zaza Hlalethwa, "Art in the Era of Influencers," The M&G Online, December 10, 2019, **https://mg.co.za/article/2019-12-10-art-in-the-era-of-influencers/ (https://mg.co.za/article/2019-12-10-art-in-the-era-of-influencers/)** .
- Scott Reyburn, "Restitution Fears Unsettle the Trade in Tribal Art," *The New York Times*, January 30, 2019, sec. Arts, **https://www.nytimes.com/2019/01/29/arts/museums-africa-colonialism-tribal-art.html (https://www.nytimes.com/2019/01/29/arts/museums-africa-colonialism-tribal-art.html)** .

Feb 19 How Africans Become Artists

- Andy Beckett, "A User's Guide to Art-Speak," *The Guardian*, January 27, 2013, sec. Art and design, **https://www.theguardian.com/artanddesign/2013/jan/27/users-guide-international-art-english (https://www.theguardian.com/artanddesign/2013/jan/27/users-guide-international-art-english)** .
- Kelly Crow, "Art World's Newest Star Makes $3 Million Paintings. Is the Crash Next?," *Wall Street Journal*, September 21, 2018, sec. Arts, **https://www.wsj.com/articles/the-art-market-pounces-on-its-next-big-star-now-she-has-to-hold-on-1537539884 (https://www.wsj.com/articles/the-art-market-pounces-on-its-next-big-star-now-she-has-to-hold-on-1537539884)** .
- Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980* (Bologna: Damiani, 2009), **23–27**.
- Jan Vansina, *Art History in Africa: An Introduction to Method* (New York: Longman, 1984), **44-47, 50-52**, and **136-142**.

Feb 21 Traditional Esthetics, Modern Designs

- Amah-Rose Abrams, "The Meteoric Rise of African Art," Evening Standard, September 24, 2019, **https://www.standard.co.uk/lifestyle/esmagazine/the-rise-of-african-art-a4244361.html (https://www.standard.co.uk/lifestyle/esmagazine/the-rise-of-african-art-a4244361.html)** .
- Okwui Enwezor and Chika Okeke-Agulu, *Contemporary African Art Since 1980* (Bologna: Damiani, 2009), **18-22**.

- Zaza Hlalethwa, “Art in the Era of Influencers,” The M&G Online, December 10, 2019, https://mg.co.za/article/2019-12-10-art-in-the-era-of-influencers/ (https://mg.co.za/article/2019-12-10-art-in-the-era-of-influencers/) .
- Sidney Kasfir, “The Disappearing Study of the Premodern African Past,” *African Arts* 46, no. 1 (2013): 1, 4–5. (https://doi-org.ezproxy.rice.edu/10.1162/AFAR_e_00037)
- Meleko Mokgosi, “Pan-Africanism and the African Artist,” Africa Is a Country, December 9, 2019, https://africasacountry.com/2019/12/pan-africanism-and-the-african-artist (https://africasacountry.com/2019/12/pan-africanism-and-the-african-artist) .

Feb 24 The People Behind the Curtin

- Alexander Herman, “British Museum Must Recognise Its Own Powers in Matters of Restitution,” The Art Newspaper, May 29, 2019, http://theartnewspaper.com/comment/british-museum-must-recognise-its-own-powers (http://theartnewspaper.com/comment/british-museum-must-recognise-its-own-powers) .
- Danielle Kwateng-Clark and Amy Rose Spiegel, “Art Museums Need to Address Colonialist Theft—Not Diversity,” *Broadly* (blog), February 8, 2019, https://broadly.vice.com/en_us/article/nexemx/moma-new-york-closing-inclusion (https://broadly.vice.com/en_us/article/nexemx/moma-new-york-closing-inclusion) .
- “Latest Art Museum Staff Demographic Survey Shows Increases in African American Curators and Women in Leadership Roles,” The Andrew W. Mellon Foundation, January 28, 2019, https://mellon.org/resources/news/articles/latest-art-museum-staff-demographic-survey-shows-increases-african-american-curators-and-women-leadership-roles/ (https://mellon.org/resources/news/articles/latest-art-museum-staff-demographic-survey-shows-increases-african-american-curators-and-women-leadership-roles/) .
- Chika Okeke-Agulu, “Outrage over Hiring a White Woman as African Art Curator Misunderstands Expertise,” *Frieze* (blog), April 18, 2018, https://frieze.com/article/outrage-over-hiring-white-woman-african-art-curator-misunderstands-expertise (https://frieze.com/article/outrage-over-hiring-white-woman-african-art-curator-misunderstands-expertise) .
- Katharine Shilcutt, “Rice U.’s Moody Center Welcomes Two New Curators,” Rice News, August 27, 2019, http://news.rice.edu/2019/08/27/rice-u-s-moody-center-welcomes-two-new-curators/ (http://news.rice.edu/2019/08/27/rice-u-s-moody-center-welcomes-two-new-curators/) .

Feb 26 Putting a Show Together

- Miranda Bryant, “New York’s MoMA Unveils $450m Expansion and ‘remix’ of Collection,” *The Guardian*, October 10, 2019, sec. Art and design, https://www.theguardian.com/artanddesign/2019/oct/10/moma-expansion-museum-new-york (https://www.theguardian.com/artanddesign/2019/oct/10/moma-expansion-museum-new-york) .

- Philippe Dubé, “Exhibiting to See, Exhibiting to Know,” *Museum International* 47, no. 1 (1995): **4–5.**
- Malcolm McLeod, “Museums Without Collections: Museum Philosophy in West Africa,” in *Museum Studies: An Anthology of Contexts*, ed. Bettina Messias Carbonell, 2nd ed. (Blackwell Publishing, 2012), **473–77.**
- Office of Policy and Analysis, *The Making of Exhibitions: Purpose, Structure, Roles and Process* (Washington, DC: Smithsonian Institution, 2002), **1-34.** **(https://repository.si.edu/handle/10088/26504)**
- Pnina Rosenberg, “A Question of Time and Space,” *Museum International* 47, no. 1 (1995): **6–8.**

Feb 28 Researching the Provenance of Artifacts

- Sidney Littlefield Kasfir, “Igala’s Royal Masks: Borrowed, Invented, or Stolen?,” *African Arts* 52, no. 1 (2019): **62–71.** **(https://doi-org.ezproxy.rice.edu/10.1162/afar_a_00444)**
- Niama Safia Sandy, “A Museum’s Quest to Find a Looted Yorùbá Costume’s Original Owners,” Artsy, July 29, 2019, **https://www.artsy.net/article/artsy-editorial-museums-quest-find-looted-yoruba-costumes-original-owners** **(https://www.artsy.net/article/artsy-editorial-museums-quest-find-looted-yoruba-costumes-original-owners)** .
- Damian Zane, “Why Is an African Chief’s Skull Mentioned in the Versailles Treaty?,” *BBC News*, June 28, 2019, sec. Africa, **https://www.bbc.com/news/world-africa-48754953** **(https://www.bbc.com/news/world-africa-48754953)** .

Feb 29 Visit to the Menil Collection

- Marie-Thérèse Brincard, “‘Dialogues in Silence:’ The de Menils Collecting and the Menil Collection of African Art,” in *Representing Africa in American Art Museums*, ed. Kathleen Bickford Berzock and Christa Clarke (Seattle: University of Washington Press, 2011), **241–64.**
- Michael Hardy, “A Look Inside the Renovated Menil Collection,” Texas Monthly, September 21, 2018, **https://www.texasmonthly.com/the-culture/menil-collection-reopens-with-fresh-look-and-new-galleries/** **(https://www.texasmonthly.com/the-culture/menil-collection-reopens-with-fresh-look-and-new-galleries/)** .
- Morgan Kinney, “How the Menil Collection Preserves Its Artwork,” Houstonia, August 26, 2019, **https://www.houstoniamag.com/articles/2019/8/26/menil-collection-art-exhibits** **(https://www.houstoniamag.com/articles/2019/8/26/menil-collection-art-exhibits)** .
- Kristina Van Dyke, “The Menil Collection,” *African Arts* 40, no. 3 (2007): **36–49.** **(https://doi-org.ezproxy.rice.edu/10.1162/afar.2007.40.3.36)**

Mar 02 The Not So Simple Task of Labeling

- Maria Garcia, “At The Worcester Art Museum, New Signs Tell Visitors Which Early American Subjects Benefited From Slavery,” The ARTery, June 8, 2018, https://www.wbur.org/artery/2018/06/08/worcester-art-museum-colonial-america-slavery (https://www.wbur.org/artery/2018/06/08/worcester-art-museum-colonial-america-slavery) .
- Bridget Minamore, “Slaver! Invader! The Tour Guide Who Tells the Ugly Truth about Museum Portraits,” *The Guardian*, April 24, 2018, sec. Art and design, https://www.theguardian.com/artanddesign/2018/apr/24/slaver-invader-tour-guide-ugly-truth-empire-uncomfortable-art-tours-alice-procter (https://www.theguardian.com/artanddesign/2018/apr/24/slaver-invader-tour-guide-ugly-truth-empire-uncomfortable-art-tours-alice-procter) .
- Lisa F. Smith, Jeffrey K. Smith, and Pablo P.L. Tinio, “Time Spent Viewing Art and Reading Labels,” *Psychology of Aesthetics, Creativity, and the Arts* 11, no. 1 (2017): 77–85. (https://psycnet-apa-org.ezproxy.rice.edu/fulltext/2016-10247-001.pdf)
- David Wallis, “Labels, Digital Included, Assume New Importance at Museums,” *New York Times*, March 17, 2015, sec. Arts, https://www.nytimes.com/2015/03/19/arts/artsspecial/labels-digital-included-assume-new-importance-at-museums.html (https://www.nytimes.com/2015/03/19/arts/artsspecial/labels-digital-included-assume-new-importance-at-museums.html) .

Mar 04 Take Me Home with You

- Marianna Adams et al., “The Dilemma of Interactive Art Museum Spaces,” *Art Education* 56, no. 5 (2003): 42–52. (https://search-ebscohost-com.ezproxy.rice.edu/login.aspx?direct=true&db=asu&AN=505087687&site=ehost-live&scope=site)
- Claudia Dreifus, “You Can Take It With You, and Museums Hope You Will,” *New York Times*, March 12, 2018, sec. Arts, https://www.nytimes.com/2018/03/12/arts/museum-gift-shops-innovation.html (https://www.nytimes.com/2018/03/12/arts/museum-gift-shops-innovation.html) .
- Micaela Marini Higgs, “How Do Art Museums Decide What Great Works Should Be Fridge Magnets?,” Vox, November 7, 2018, https://www.vox.com/the-goods/2018/11/7/18072114/museum-gift-shops-art-money (https://www.vox.com/the-goods/2018/11/7/18072114/museum-gift-shops-art-money) .
- Nicolás del Río, “Teaching and Learning Materials in Online Museums of Contemporary Art” (Paper, July 2, 2010). Download. (http://arts.brighton.ac.uk/__data/assets/pdf_file/0004/18661/06-Teaching-and-learning-materials-in-online-museums-of-contemporary-art.pdf)
- Anna Szörényi, “The Images Speak for Themselves? Reading Refugee Coffee-Table Books,” *Visual Studies* 21, no. 1 (2006): 24–41. (https://search-ebscohost-com.ezproxy.rice.edu/login.aspx?direct=true&db=a9h&AN=20584126&site=ehost-live&scope=site)

Mar 06 Assessing the Damage

- David Anderson, Martin Storksdieck, and Michael Spock, “Understanding the Long-Term Impacts of Museum Experiences,” in *In Principle, In Practice: Museums as Learning Institutions*, ed. John H. Falk and Susan Foutz (New York: AltaMira Press, 2007), **197–216.**
- Eilean Hooper-Greenhill, *Museums and Their Visitors* (New York: Routledge, 1994), **69-83.**
- Barry Lord and Gail Dexter Lord, *Manual of Museum Exhibitions* (New York: Altamira, 2002), **39-66.**
- Amanda M. Maples, review of *Striking Iron: The Art of African Blacksmiths, UCLA Fowler Museum of Cultural History, June 3–December 30, 2018*, by Tom Joyce et al., *African Arts* 52, no. 4 (2019): **90–93.** **(https://doi-org.ezproxy.rice.edu/10.1162/afar_r_00506)**
- Christopher Richards, review of *Good as Gold: Fashioning Senegalese Women, National Museum of African Art, October 24, 2018–September 29, 2019*, by Amanda Maples and Kevin Dumouchelle, *African Arts* 52, no. 4 (2019): **84–86.** **(https://doi-org.ezproxy.rice.edu/10.1162/afar_r_00504)**

Mar 09-13 Classes canceled – COVID-19

Mar 16-20 No class – Spring Break

Mar 23-25 Book discussion: Price, *Paris Primitive* (Chicago, 2007).

PART III BUILDING THE POSTCOLONIAL MUSEUM

Mar 27 Belgium’s Africa Museum 2.0

- Hakim Bishara, “Patrons Wore Blackface and Colonial-Era Costumes to Party at AfricaMuseum,” Hyperallergic, August 9, 2019, **https://hyperallergic.com/512878/africamuseum-blackface-party/** **(https://hyperallergic.com/512878/africamuseum-blackface-party/)**.
- Leila Demarest, “Decolonizing the Museum,” *Africa Is a Country* (blog), May 31, 2019, **https://africasacountry.com/2019/05/decolonizing-the-museum** **(https://africasacountry.com/2019/05/decolonizing-the-museum)**.
- Adam Hochschild, “The Fight to Decolonize the Museum,” *The Atlantic*, 2020, **https://www.theatlantic.com/magazine/archive/2020/01/when-museums-have-ugly-pasts/603133/** **(https://www.theatlantic.com/magazine/archive/2020/01/when-museums-have-ugly-pasts/603133/)**.
- Alex Marshall, “Belgium’s Africa Museum Had a Racist Image. Can It Change That?,” *New York Times*, December 8, 2018, sec. Arts, **https://www.nytimes.com/2018/12/08/arts/design/africa-museum-belgium.html** **(https://www.nytimes.com/2018/12/08/arts/design/africa-museum-belgium.html)**.

- Gillian Mathys et al., “Renovating the AfricaMuseum,” *Africa Is a Country* (blog), April 29, 2019, **https://africasacountry.com/2019/04/renovating-the-africamuseum/ (https://africasacountry.com/2019/04/renovating-the-africamuseum/)** .

Mar 30 Senegal’s Museum of Black Civilizations

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Apr 17-20 Book discussion: Crais & Scully, *Sara Baartman and the Hottentot Venus* (Princeton, 2009).

Apr 22-24 Student Presentations

Bibliography

1) Required Readings

- Crais, Clifton C., and Pamela Scully. *Sara Baartman and the Hottentot Venus: A Ghost Story and a Biography*. Princeton: Princeton University Press, 2009.
- Monroe, John Wayne. *Metropolitan Fetish: African Sculpture and the Imperial French Invention of Primitive Art*. Ithaca: Cornell University Press, 2019.
- Price, Sally. *Paris Primitive: Jacques Chirac's Museum on the Quai Branly*. Chicago: University of Chicago Press, 2007.

2) Suggestions for Further Reading

- Appiah, Anthony. *In My Father's House: Africa in the Philosophy of Culture*. New York: Oxford University Press, 1992.
- Berzock, Kathleen Bickford, and Christa Clarke, eds. *Representing Africa in American Art Museums: A Century of Collecting and Display*. Seattle: University of Washington Press, 2011.
- Coombes, Annie E. *Reinventing Africa: Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England*. New Haven: Yale University Press, 1997.
- Hooper-Greenhill, Eilean. *Museums and the Shaping of Knowledge*. New York: Routledge, 1992.
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- Paul, Carole, ed. *The First Modern Museums of Art: The Birth of an Institution in 18th- and Early-19th-Century Europe*. Los Angeles: J. Paul Getty Museum, 2012.

Course Organization

This course is organized in the form of a seminar with three meetings per week. Time in class will be divided between lecture and discussion. The instructor reserves the right to intervene in the outline whenever he thinks appropriate, including to change readings and to add materials. The required readings are available for purchase at the university's bookstore or on Canvas. Students must read all the readings assigned and think about them before coming to class. Participation in class is crucial for a successful learning experience in this course. Therefore, students will be expected to engage in class discussions and voice their opinions based on the readings assigned.

Attendance Policy

Regular attendance is required from every student. Students are allowed up to two unexcused absences. If a student misses class for a third time without a formal excuse, he or she will be automatically withdrawn from this course. Students are responsible for obtaining notes and announcements made in the classes they missed. Long periods of absence due to illness must be explained either by: 1) a signed letter from the Doctor (not an appointment card, bill, receipt, or prescription) with the dates the student remained ill, or 2) a letter from the Dean of the Students.

Assignments and Grades

During the course, students will be required to submit the following assignments:

- ***Report*** – visit one of the following museums and submit a report on the African exhibit of the selected museum in a 5-page paper, double-spaced, 1 inch all margins, font 12, Times New Roman, doc or docx format, in the Chicago Manual of Style, delivered through Canvas no later than Feb 13, 11:59 pm.
  - Houston Museum of African American Culture
  - Houston Museum of Natural Science
  - The Menil Collection
  - The Museum of Fine Arts of Houston
- ***Reflection*** – conduct a survey of promising museums and reflect on the ideas and resources that they offer for the development of the postcolonial museum in a 5-page paper, double-spaced, 1 inch all margins, font 12, Times New Roman, doc or docx format, in the Chicago Manual of Style, delivered through Canvas no later than Apr 01, 11:59 pm.
- ***Proposal*** – propose a museum or exhibit focused on African art, culture, or history in a 8-page paper, double-spaced, 1 inch all margins, font 12, Times New Roman, doc or docx format, in the Chicago Manual of Style, delivered through Canvas no later than May 01, 11:59 pm.
- ***Course syllabus (graduate students only)*** – compose a syllabus for a course focused on museums and cultural heritage and deliver it along with a 3-page discussion on its development according to the same format of the previous assignments (double-spaced, 1 inch all margins, font 12, Times New Roman, doc or docx format, in the Chicago Manual of Style) through Canvas no later than May 05, 11:59 pm.

All assignments will be graded on a 100-point scale and will be weighed 80% of the final grade. Participation in class will make up for the remaining 20%. Grades for all papers will be based on the quality of the argument, coherence, and originality, in addition to students' knowledge of the readings, movies, and issues discussed in class. Papers should be delivered in proper academic writing. Sloppy

writing will result in a reduction of the grade and the following papers may be accepted only after students have submitted them for a revision at the Program in Writing and Communication. Late papers will be penalized ten points for each day that they are late and they will not be accepted after three days, unless prior arrangements have been made for an extension. Students are strongly advised to deliver their assignments on time. If students have doubts about their grades, they may contact the instructor, but revisions will be made only with the originals in hands.

Grading Scale

The following grading scale will be used to convert numeric scores into letter grades and vice-versa. If an assignment is missing, the score for that specific work will be graded zero. Further information on grade and the grading system is available under the Academic Policies and Procedures section of the university's General Announcements.

Grade	Scores	Grade Points
A+	97.00 to 100.00	4.00
A	93.00 to 96.99	4.00
A-	90.00 to 92.99	3.66
B+	87.00 to 89.99	3.33
B	83.00 to 86.99	3.00
B-	80.00 to 82.99	2.66
C+	77.00 to 79.99	2.33
C	73.00 to 76.99	2.00
C-	70.00 to 72.99	1.66
D+	67.00 to 69.99	1.33

D	63.00 to 66.99	1.00
D-	60.00 to 62.99	0.66
F	0.00 to 59.99	0.00

Student Learning Outcomes

By the end of this course, students will be able to:

- Identify the main forces shaping the history of Africa from colonial to present times.
- Challenge traditional stereotypes associated with Africa and Africans.
- Conduct an intelligent conversation about the representation of Africa in modern museums.
- Engage with scholarly criticism, opinion pieces, and other writings related to African art, history, politics, and cultural studies.
- Navigate complex concepts used across the humanities and the social sciences, such as colonialism, racism, cultural appropriation, repatriation, restitution, decolonization, and postcolonialism.

Academic Conduct

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook, which outlines the university's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process. Academic misconduct will not be tolerated.

Audio and Video Recording

Students may not make audio or video recordings of class activity, except students permitted to record as an accommodation to Section 504 of the Rehabilitation Act of 1973 and the Americans with Disabilities Act. All other students who record and/or distribute audio or video recordings of class activity are subject to discipline in accordance with the law.

Students with Disabilities

If you have a documented disability that may affect academic performance, you should: 1) make sure this documentation is on file with Disability Resource Center (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need; and 2) meet with me to discuss your accommodation needs. Additional information about the Disability Support Services is available at dss.rice.edu/.

Title IX Reporting

Rice University encourages any student who has experienced an incident of harassment, pregnancy discrimination or gender discrimination or relationship, sexual, or other forms of interpersonal violence to seek support. Students should be aware that all employees, including myself, are required by law to report all incidents of non-consensual interpersonal behaviors involving Rice faculty or students. Reporting does not necessarily mean that action is taken without the agreement of students. For more information, or to make a report please visit safe.rice.edu or email titleixsupport@rice.edu. You may also speak confidentially to a therapist in the Rice Counseling Center. To schedule an appointment dial 713-348-3311.

Emergency Plan

In the event of an emergency, the university's emergency management plan will take priority over the timeline of this syllabus. Detailed information about emergency preparedness is available at emergency.rice.edu/.

Course Summary:

Date	Details	
Thu Feb 13, 2020	Reporting (https://canvas.rice.edu/courses/28412/assignments/137184)	due by 11:59pm
Mon Mar 23, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46162&include_contexts=course_28412)	3pm to 4pm
Wed Mar 25, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46163&include_contexts=course_28412)	3pm to 4pm
Fri Mar 27, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46164&include_contexts=course_28412)	3pm to 4pm

Date	Details	
Mon Mar 30, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46165&include_contexts=course_28412)	3pm to 4pm
Wed Apr 1, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46166&include_contexts=course_28412)	3pm to 4pm
	Reflecting (https://canvas.rice.edu/courses/28412/assignments/137183)	due by 11:59pm
Mon Apr 6, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46168&include_contexts=course_28412)	3pm to 4pm
Wed Apr 8, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46169&include_contexts=course_28412)	3pm to 4pm
Fri Apr 10, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46170&include_contexts=course_28412)	3pm to 4pm
Mon Apr 13, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46171&include_contexts=course_28412)	3pm to 4pm
Wed Apr 15, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46172&include_contexts=course_28412)	3pm to 4pm
Fri Apr 17, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46173&include_contexts=course_28412)	3pm to 4pm
Mon Apr 20, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46174&include_contexts=course_28412)	3pm to 4pm
Wed Apr 22, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46175&include_contexts=course_28412)	3pm to 4pm
Fri Apr 24, 2020	HIST 343 001 Sp20 (https://canvas.rice.edu/calendar?event_id=46176&include_contexts=course_28412)	3pm to 4pm
Fri May 1, 2020	Proposing (https://canvas.rice.edu/courses/28412/assignments/137182)	due by 11:59pm
	Participation (https://canvas.rice.edu/courses/28412/assignments/137181)	
	Roll Call Attendance (https://canvas.rice.edu/courses/28412/assignments/137185)	